

# esprit orchestra

Alex Pauk music director and conductor



*Richard Margison - new roles* november 29

*Orchestral Theatre / Orchestral Film* december 1

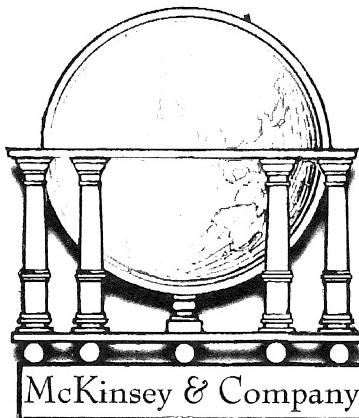


# *festival*

Jane Mallett Theatre, St. Lawrence Centre  
november 29, 30 and december 1



*THE CANADIAN PRACTICE OF  
MCKINSEY & COMPANY  
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TONIGHT'S CONCERT OF  
ESPRIT ORCHESTRA*



McKinsey & Company

Partners in developing a  
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# esprit orchestra

Alex Pauk music director and conductor

## *Richard Margison - new roles*

8 p.m. Friday November 29, 1996

Jane Mallett Theatre, St. Lawrence Centre

presented by

**McKinsey&Company**

guest artists

Richard Margison, tenor

Elizabeth Turnbull, mezzo-soprano

& Valerie Kuinka, viola

## programme

José Evangelista (Canada)

*Symphonie minute* for orchestra, 1994

- i. *Envol*
- ii. *Mélopée*
- iii. *Combat*
- iv. *Presto chromatique*

John Rea (Canada)

*Alma & Oskar*, 1996

for tenor, mezzo-soprano and orchestra  
**world premiere**

orchestrated from the 1994 version for solo voice and piano

Witold Lutoslawski (Poland)

*Paroles tissées*, 1965

for tenor, strings, harp, piano and percussion

*intermission*

Alex Pauk (Canada)

*Wind-Chimes in a Temple Ruin*

*Villanelle*

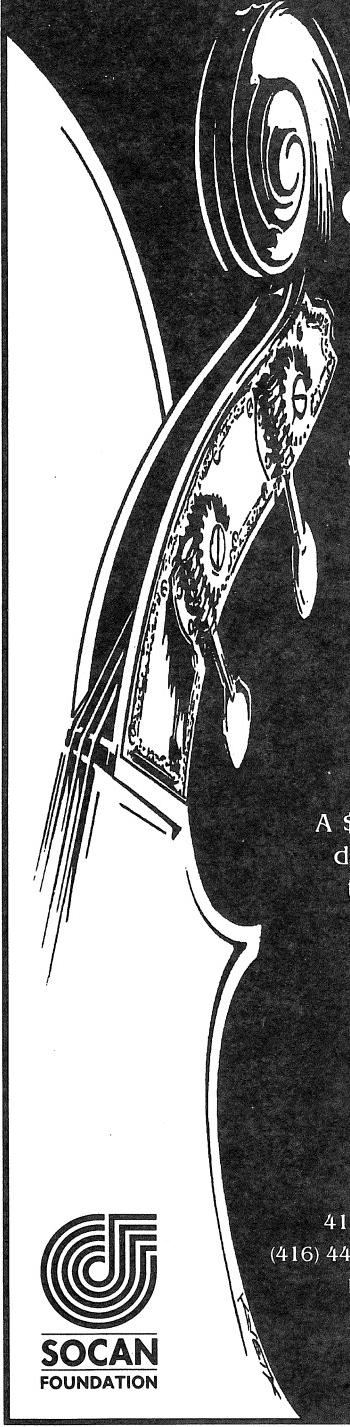
1996 two songs for tenor, viola obbligato and  
chamber orchestra, **world premiere**

Colin McPhee (Canada)

*Symphony No. 2 (Pastorale)*, 1957

- i. *Moderato misterioso*
- ii. *Elegy*
- iii. *Molto energico*

Tonight's performance is being recorded by CBC Stereo 94.1 FM in Toronto for broadcast on *Two New Hours*, Sunday December 15 at 10:05 p.m. and can be heard again at a later date on *Radio Concert Hall*.



# SOCAN FOUNDATION COMPETITIONS

April 1, 1997 is the deadline for two national competitions sponsored by The SOCAN Foundation.

## **SOCAN Awards for Young Composers**

Prizes totalling \$17,500 are available to composers under 30 for works for full symphony orchestras, chamber ensembles, electroacoustic music, solo or duet compositions and choral works.

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A \$2,000 prize is available for an essay dealing with copyright law as it relates to music. The competition is open to law students who are Canadian citizens or landed immigrants.

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**SOCAN  
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# esprit orchestra

Alex Pauk music director and conductor

## *Orchestral Theatre / Orchestral Film*

8 p.m. Sunday December 1, 1996

Jane Mallett Theatre, St. Lawrence Centre

presented by Esprit Orchestra's Board of Directors

guest artist      Stuart Laughton, trumpet

## programme

R. Murray Schafer (Canada)

*Cortège*, 1977

*intermission*

selections from:

Toru Takemitsu (Japan)

*Toward the Sea II*, 1981

Iannis Xenakis (Greece)

*For the Whales*, 1982

Kurt Weill (Germany)

*Öl-Musik*, 1928

Alex Pauk (Canada)

*Weill Variations*, 1994

film excerpts:

*For the Whales*, 1989 (Rhombus Media Inc.)

*September Songs: The Music of Kurt Weill*, 1995 (Rhombus Media Inc.)

*intermission*

R. Murray Schafer (Canada)

*The Falcon's Trumpet*, 1995

for trumpet and orchestra

Film excerpts featured in tonight's concert are courtesy of  
Rhombus Media Inc.

Join us in the theatre lobby after tonight's  
performance for a Festival Wrap Party

# notes

november 29

## *Symphonie minute* José Evangelista

This short work in four movements reproduces, in miniature, the form of a symphony. The music is mostly nervous and light, and the tempo rapid. The piece is thus in contrast to the majority of symphonies in the repertoire, which is predominated by works of grand proportions in duration, instrumentation, and powerful expression. *Symphonie minute* is compromised of four contrasting movements.

The first movement, *Envol*, is built around a very rapid theme suggesting the flight of a bird. The second, *Mélopée*, features a melismatic melody of an improvisational character, climbing in register and intensity. *Combat* is a very rhythmic piece interspersed with short rests. And finally, *Presto chromatique* is made up of lines rapidly ascending and descending.

*Symphonie minute* is dedicated to my children.

José Evangelista

## *Symphony No. 2 (Pastorale)* Colin McPhee

*Symphony No. 2* was commissioned by the St. Louis Symphony and was written in 1957. It came about after more than a decade of personal and professional struggle for Colin McPhee, who at the time was composing little and having minimal success with that which he did write.

Although living in the United States, McPhee's passion for Bali was undiminished and served as the source for his *Symphony No. 2*, a work that was to be a turning point in his music and career. In it the sounds, textures and construction of Balinese music appear but as impressions - evoking the spirit of his distant Bali. Balinese melodies served "as points of departure for the creation of a broader and more personal melodic line."

*Symphony No. 2* is in three movements and contracted as a cycle (its first section returning at the end). It includes what McPhee called a "nuclear gamelan" of piano, glockenspiel, xylophone and marimba. It also uses Balinese four- and five-note pitch groups, as well as layered patterns, characteristic of the gamelan.

*Paroles tissées*  
Witold Lutoslawski

*Paroles tissées* was first performed under the direction of the composer on June 20, 1965 at the Aldeburgh Festival. It was performed by Peter Pears, to whom the work is dedicated, with the Philomusica of London.

*Paroles tissées*  
text by Jean-François Chabrun

First Tapestry

*A cat that's wonder-struck  
a shadow bewitches her  
white as an ear*

*The tumbler's cry and the quail's  
the partridge's and that of the chimney-sweep  
the cry of the dead tree, of captured beasts*

*A shadow that sleeps  
grass which awakes  
a step to marvel at*

Second Tapestry

*When the day has reopened the branches of  
the garden  
a cat that's wonder-struck  
the tumbler's cry and the quail's  
grass which awakes  
the partridge's and that of the chimney-sweep  
a shadow bewitches her  
the cry of the dead tree, of captured beasts*

*Speaking of miracles  
the shadow is torn in two*

Third Tapestry

*A thousand horses out of breath  
a thousand black horses bear my sorrow  
I hear their heavy hoofs  
strike the night's midriff  
should they not come should they not come  
till day ah the lost sorrow*

*The partridge's cry and the chimney-sweep's  
speaking of miracles awaking grass  
the cry of the dead tree, of captured beasts  
a thousand cock's crow my sorrow*

*a thousand cocks wounded to death  
one by one on the suburb's edge  
to beat the shadow's drum  
to wake the memory of the streets  
to call one by one  
if they live if they live  
a thousand stars all my sorrows*

Fourth Tapestry

*Sleep this pallor has reached us from far  
the tumbler's cry and the quail's  
sleep this whiteness is each day new  
the partridge's and that of the chimney-sweep  
the lovers happy put to sleep so pale  
the cry of the dead tree, of captured beasts*

*will never put to sleep this song of sorrow  
till others have repeated others will repeat it.*

## *Alma & Oskar*

### John Rea

Set on the eve of World War I, this melodrama (from beyond the grave) is a musical account of the love story between Alma Schindler-Mahler and the visual artist and early Expressionist Oskar Kokoschka, as told in the recent biography of Alma written by Françoise Giroud. The composition deals with memory, misunderstanding between the two, and makes reference to the fruit of their love, the great painting entitled *Winsbraut (Bride of the Wind)*.

The version of *Alma & Oskar* for one solo singer and piano was commissioned by Radio-Canada for the 1995 National Competition for Young Performers.

*John Rea*



John Rea, composer  
photo: John Winiarz

### First Scene

*But I now knew that I could never sing again except in death. I shall never again be a slave to a man, because in future I shall only worry about my own well-being and the achievement of my ambitions.*

A few days after her thirty-fifth birthday, in August 1914, she also wrote:

*I would like to get away from Oskar.  
He does not fit in with my life anymore.  
He takes my drive away from me...  
We must bring things to an end.  
But I still like him so much - too much!*

*He fulfilled my life and destroyed it at the same time.*

*I do not know where I shall go now.  
Why, oh why did I abandon the peaceful crowd  
for a fiery blast furnace?  
But do I still love this man?  
Or do I already hate him?  
Why am I so worried?*

Sometime earlier, when Archduke Ferdinand and his wife had been assassinated at Sarajevo and when she heard on the radio the declaration of war, she wrote this priceless comment:

*I sometimes imagine that I'm the one who has caused this whole upheaval...*

## Second Scene

The accounts given by Alma and I of our first encounter cannot be easily reconciled.

He was wearing a thread-bare suit and down-at-heel shoes, and the handkerchief he held in front of his mouth when he coughed stained with blood. He had brought coarse-grained paper with him to make a drawing of me, . . . I sat for him for a while and then went back to the piano . . .

Suddenly, he flung his arms around me in passionate embrace. I remained ice-cool and freed myself at once.

*I only wanted peace and concentration.*

The very next day, I received a letter from him:

*Make a real sacrifice for me  
and become my wife, in secret as long as I  
am poor. . . .  
You will have to look after me until I can  
really be for you the one who doesn't drag  
you down, but lifts you up.  
Since you asked me yesterday to do that,  
in such a touching way  
I believe you as I never believed in anyone  
but myself.*

*I warn you now to make up your mind  
whether you want to take me or leave me.  
I would have loved you extraordinarily  
much. . . .*

*If you don't soon become my wife  
my great talent will come to a miserable  
end.  
You must revive me at night like a magic  
potion.*

*Oskar, I will marry you when you have  
produced a masterpiece.*

I was elegantly dressed in accordance with the recommendations of my friend Adolf Loos whose sartorial model was the English gentleman.

*When she suggested that I should paint her,  
at her home, I was both happy and worried.*

. . . after lunch Alma led me imperiously in the next room where there was a piano, and there she sang - for me alone, she told me - 'The Death of Isolde.'

*. . . I had never before painted a woman  
who seemed to have fallen in love with me  
at first sight, and furthermore I was a bit  
scared. How could a fellow expect to be  
happy stepping in the shoes of a man who  
had died just before?  
I was fascinated by the sight of her, young,  
moving in her mourning, because she was  
so beautiful and so lonely. . . .*

*Almi, believe me, you are the Woman and  
I am the Artist*

## *Wind-Chimes in a Temple Ruin*

*Villanelle*

Alex Pauk

### Third Scene

Once again, I am pregnant, but this time happy to be so... Kokoschka, overjoyed, took this as an assurance that we would be shortly married...

Suddenly, in the midst of this happy domesticity, the postman arrived with a parcel. It was Mahler's death-mask.

Kokoschka began to shout. He would not tolerate anything in the house that would be a permanent reminder of my past. Calmly, Alma set the mask up in an appropriate place.

He raved. She insisted. He said horrible things. She replied in kind.

Some days later, I went to the clinic for....

Kokoschka just could not get over it.

And she?

*So, that too seems to be over,  
Something that I thought would last.*

The above text was borrowed from the composer's score. Permission to use the text in the score was given by Mme. Françoise Giroud and her publisher Robert Laffont, S.A. (Paris).

*Wind-Chimes in a Temple Ruin* and *Villanelle* are two songs from a set of miniatures I am composing based on poetry by the late Earle Birney.

While the present poems deal mostly with love or lead to thoughts of love, in the music I've also tried to suggest other aspects of Earle's life and character reflected in his overall body of poetry. For example, Earle travelled extensively and often conjured up exotic places and images in his poems. Therefore in *Wind-Chimes in a Temple Ruin* I've written music which hints at Zen and Asian influences. In *Villanelle* I've incorporated some pop music elements to reflect my memory of the poet as an easygoing, not very formal person.

Gentle, vigorous, imaginative, humorous, generous, loving, profound - these are also words which apply to Earle and affect my thoughts as I set his poetry to music.

*Wind-Chimes in a Temple Ruin* and *Villanelle* were written at the request of Richard Margison and Valerie Kuinka specifically for tonight's concert. I wish to thank Wailan Low for leading me to the poems which are the basis for my miniatures.

Alex Pauk

Wind-Chimes in a Temple Ruin

*This is the moment  
for two glass leaves  
dangling dumb  
from the temple eaves  
This is the instant  
when the sly air breathes  
and the tremblers touch  
where no man sees  
Who is the moving  
or moved is no matter  
but the birth of the possible  
song in the rafter  
that dies as the wind goes  
nudging other  
broken eaves  
for waiting lovers*

Earle Birney  
Nara, Japan 1958

Villanelle

*What shall I do with all my sea  
your sun and moon have set alight  
till you will swim along with me?*

*Its day, that lives outlandish free,  
the flakes that fall within its night-  
what will I do with all my sea?*

*How long on earth a refugee,  
how far from water take the flight  
till you have willed to swim with me?*

*Your room walls off transplendency.  
These shores, the rising rocks, are bright-  
what may I do with all my sea?*

*The strong day crumbles on the quay,  
the windrows waste across the bight  
till you will swim along with me.*

*I dive alone and grope to see  
what salt and tidal things we might  
but cannot reach with all our sea  
till you have willed to swim with me.*

Earle Birney  
Bowen Island 1961

# notes

december 1

## *Cortège* R. Murray Schafer

*Cortège* was commissioned and premiered in 1977 by the National Arts Centre Orchestra and has since been performed widely throughout Europe and Canada, including a performance by Esprit in December, 1987.

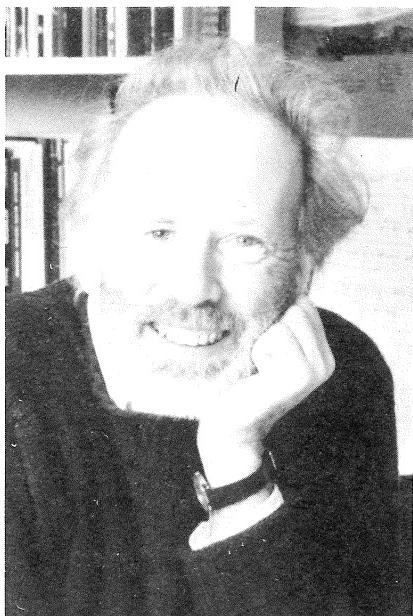
The word “cortège” is usually associated with funeral marches but in the case of R. Murray Schafer’s *Cortège* the word is used in its broader sense referring to a slow, stately procession. The composer has created a surreal, dream-like ceremony which, through unusual movement of the orchestra in the hall, sets up new relationships amongst the players. Likewise the relationship between the orchestra and audience is changed.

The role of the conductor is important in *Cortège*, and not only in the customary manner; conductor must also be magician and choreographer. He must organize the players’ movements with great care, ensuring they move in accordance with the intention of the piece which employs slow-motion processions and pantomime as well as fast, synchronous movements and a counterpoint between sound and gesture. The conductor must be a master of *legerdemain*.

## *The Falcon's Trumpet* R. Murray Schafer

*The Falcon's Trumpet* was commissioned by Esprit Orchestra and first premiered with soloist Stuart Laughton, for whom the piece was written, in March, 1996. At that time, Mr. Laughton provided the following insights into the work.

*The Falcon's Trumpet* resulted from summertime experiences with Murray Schafer developing *And Wolf Shall Inherit the Moon*, the concluding



R. Murray Schafer, composer  
photo: André Leduc

## *Toward the Sea II*

Toru Takemitsu

music-drama of his *Patria* cycle. The “Wolf Project” takes the form of a week-long event in the forest, in which participants camp and prepare a ritual designed to reunite Wolf and Ariadne, the archetypal male/female characters of *Patria*. Murray was inspired to write a concerto on hearing the sound of my trumpet echoing across the wilderness lakes each August and also on learning of my life-long enthusiasm for birds of prey. I had written to him describing some memorable hawk sightings, mentioning the aspect of the birds, the arcs traced across the sky and the manner in which the action of the wind and clouds and character of the light at such moments created indelible memories for me. The powerful symbolism of the falcon in ancient Egyptian mythology must have appealed to him also.

The score of the concerto calls for forty-two instrumentalists (plus optional soprano) in six groups, including two off-stage and three auditorium ensembles. The non-synchronous interaction of these groups recalls the acoustic of Schafer’s outdoor music. Two revisions to the score, including an entirely new opening, were suggested to the composer in dreams.

*Stuart Laughton*

*Toward the Sea II* is a work in three movements: *The Night*, *Moby Dick* and *Cape Cod*. The work was originally written as a duo for alto flute and guitar (*Toward the Sea*), and was premiered by Canada’s Robert Aitken (alto flute) and Leo Brouwer (guitar). The later arrangement for alto flute, harp and strings was the version featured in *For the Whales* by Canada’s Rhombus Media Inc.

Toru Takemitsu regarded his music as “permanent oscillations between silent intervals of irregular duration, as in the language of dolphins.” He wrote: “What I want is not to put sounds in motion towards a goal by controlling them. I prefer to let them be free. For me it would be enough to gather the sounds around me and then gently set them in motion. To move the sounds around the way you drive a car is the worst thing you can do to them.”

## *For the Whales*

Iannis Xenakis

*For the Whales* is a “signature-cry” against the slaughter, extermination, and scientific genocide of our cousins, the whales, perpetrated by us – “superior beings!” By way of complementary explanation, here is an [abbreviated] extract from a letter addressed to my editor (Editions Salabert). The letter is from Mr. Greg Gatenby, editor and true knight of this philowhalian cause.

*I have the pleasure of writing you about an anthology of music, art, prose, and poetry for which I am the editor. The theme of this anthology is the whale and the dolphin, and the ensuing royalties will go the Greenpeace Foundation. Divers' forms of art will appear in the book as well.*

*This anthology has been greeted well partly because Greenpeace will soon reach its aim and also because these royalties will suffice perhaps for Greenpeace to hinder the whale hunters to such an extent that it would appear to them vain to kill whales in such quantities as to exterminate them. And some of the artists believe that through this book, they perhaps would be able to change the idea that we have of the environment and our way of treating it, and, consequently, of treating ourselves.*

The fight for the right to live of the whales and the dolphins is part of the fight for human rights, trampled upon so much just about everywhere today.

*Iannis Xenakis*

### *Weill Variations*

*Alex Pauk*

The *Weill Variations* were composed for a sequence in the film *September Songs: The Music of Kurt Weill*. The sequence depicts the rise of fascism in Germany (the reason for Weill's departure) so the film's director, Larry Weinstein, asked me to take pieces from Weill's *Öl-Musik* and create a set of variations which became more and more demented

and distorted in parallel to the film images of Hitler's rise to power. In addition to these variations (which essentially are still Weill's music) the sequence includes some bridge passages which I composed as background music.

*Alex Pauk*

### *Öl-Musik*

*Kurt Weill*

*Öl-Musik* is a suite devised by David Drew in 1975 and is drawn from Kurt Weill's music for the 1928 play *Konjunktur* by Leo Lania (with song texts by Felix Gasbarra).

*Konjunktur* was first directed by Erwin Piscator at the Lessing Theatre in Berlin and, according to Lania, "the hero of the play is petroleum." The purpose of the play is to portray "the political and economic forces governing its development and distribution."

The full extent of the musical score for *Konjunktur* is not known, nor is the original order of the songs. Drew borrowed five of the sections as follows to form *Öl-Musik*:  
Nachtszene (Night Scene),  
Arbeitsrhythmus (Work-rhythm),  
Arbeiterlied I and Arbeiterlied II  
(Workers' Song 1 and 2), and  
Muschelsong - *die Muschel von Margate* (Mussel Song - *The Mussel of Margate*). *Öl Musik* was first performed at Berlin's Akademie der Künste in September 1975 by the London Sinfonietta.

# esprit orchestra

Alex Pauk music director and conductor

## violin I

Fujiko Imajishi  
(Concertmaster)

Mary Osoko

Anne Armstrong

Sheldon Grabke

Paul Zevenhuizen

Michael Sproule

Krista Buckland (Dec 1)

## violin II

Dominique Laplante (Dec 1) Christine Little

Jayne Maddison

Joanna Zabrowarna

Xiao Grabke

Yakov Lerner

James Aylesworth

Louise Pauls

## viola

Douglas Perry

Valerie Kuinka (Nov 29)

Beverley Spotton

Rhyll Peel

Anthony Rapoport

Sylvia Lange (Dec 1)

Katharine Rapoport (Dec 1)

Angela Rudden (Dec 1)

## cello

Paul Widner

Elaine Thompson

Maurizio Baccante

Marianne Pack

## double bass

Tom Hazlitt

Robert Speer

## flute

Douglas Stewart (Nov 29)

Christine Little

Maria Pelletier (Dec 1)

## oboe

Lesley Young

Karen Rotenberg

## clarinet

Gwilym Williams

Richard Thomson

## bassoon

Gerald Robinson

William Cannaway

## horn

Gary Pattison

Michele Gagnon

Vincent Barbee (Nov. 29)

Deborah Stroh (Nov 29)

## trumpet

Raymond Tizzard (Dec 1)

James Gardiner

Norman Engel (Nov 29)

Valerie Cowie (Dec 1)

## trombone

Robert Ferguson

David Archer (Nov 29)

Herbert Poole (Nov 29)

## tuba

Scott Irvine (Nov. 29)

## percussion

Michael Coté

Blair Mackay

Trevor Tureski

## piano

Peter Longworth (Nov 29)

Ross Inglis (Dec 1)

## harp

Janice Lindskoog (Nov 29)

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# TWO NEW HOURS

with Larry Lake

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(11:05 ATL; 11:35 NFLD)

**CBC** Stereo



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TWO NEW HOURS

Esprit apologizes for errors or omissions. Please contact  
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# profiles

## José Evangelista composer

José Evangelista pursues an artistic path by which he has explored ways of making a music based exclusively on melody. Hence he has developed a heterophonic writing, both for instruments and orchestra, in which the melodic line generates echoes of itself and creates an illusion of polyphony. His music draws roots from an enlarged vision of tradition: To his Spanish origins he has added the influence of the Indonesian gamelan, the Western avant-garde and modal music.

Evangelista was born in Valencia, Spain in 1943. He began his musical studies with Vicente Asencio while simultaneously studying physics. Later work in computer science led him to Canada. Settling in Montreal in 1970, Evangelista studied composition with André Prévost and Bruce Mather. He also spent time studying music in Java, Bali, Indonesia (1976 and 1980) and Burma (summer, 1986). Also in 1986 he was composer-in-residence at the Akademi Musik Indonesia in Yogyakarta.

Since 1979 Evangelista has taught at the University of Montreal where, in 1987, he formed the Balinese Gamelan Workshop. He has been a founding member of several concert societies, has received many awards and numerous commissions from,

among others, Itinéraire (Paris), the Kronos Quartet, the Groupe vocal de France, Esprit Orchestra, the SMCQ and the CBC. His works have been performed in Canada, the United States, Asia and Europe by groups such as Ensemble Modern (Frankfurt), the Nieuw Ensemble (Amsterdam), Music Projects (London), the Orchestre philharmonique de Radio-France, the Orchestre symphonique de Montréal, New Music Concerts (Toronto) and the Nouvel Ensemble Moderne (Montreal). Between 1993 and 1995, Mr. Evangelista was composer-in-residence with the Montreal Symphony Orchestra.



José Evangelista, composer

## Stuart Laughton trumpet

Stuart Laughton attracted early attention when he became both principal trumpet of Hamilton Philharmonic and a founding member of the Canadian Brass while still in his teens. At age 21, Laughton moved to the United States and upon graduating from the Curtis Institute of Music in Philadelphia was invited by Rudolf Serkin to the Marlboro Festival. Shortly after, Mr. Laughton was appointed principal trumpet of the Orchestra of La Scala in Milan by personal invitation of conductor Claudio Abbado. During his time at La Scala, Laughton recorded for the Deutsche Grammophon label and, under Abbado, participated in important performances of works by Luigi Nono and György Ligeti.

In North America, Laughton has been featured as guest soloist with leading orchestras like the Toronto Symphony. A passionate advocate of new music, he regularly performs works written for him by composers such as Malcolm Forsyth, J. Scott Irvine, Barrie Cabena, Peter Tiefenbach and writer Paul Quarrington. He is principal trumpet for Esprit Orchestra and in March, 1996 was featured as a soloist with Esprit in the premiere of a new work written for him by R. Murray Schafer, *The Falcon's Trumpet*.

Laughton's recording of new Canadian music on his own Opening Day Recordings label was nominated for a 1994 JUNO Award. And

his 1996 solo release, *Baroque Banquet*, received a five-star performance rating from *Classical Music Magazine*.

Stuart Laughton lives in Burlington with his wife, former National Ballet soloist Wendy Reiser (now a family physician) and their three children.

## Witold Lutoslawski composer

Witold Lutoslawski was born in Poland in 1913 and trained there at the Warsaw Conservatory of Music as both a composer and pianist. His music is strongly influenced by the French composer Claude Debussy



Stuart Laughton, trumpet

from whom, Lutoslawski believed, came “the beginning of the new examination of sound.” In his long life as a composer Lutoslawski completed four symphonies (1947, 1967, 1983 and 1993) in addition to a large volume of chamber and choral music plus works for solo voice, piano and violin.

Lutoslawski wrote his First Symphony in 1947 when pre-war Neo-classical models dominated his style. Immediately after the symphony’s premiere he began a process of “rebuilding his musical style from scratch,” experimenting with scales and harmony. In the early 1950s he developed a clear, fresh tonality related to the late music of Bela Bartók. Later in that decade he experimented with a kind of serialism, learned through John Cage, discovering the possibility of aleatory textures, where synchronization between instrumental lines is not exact. Most of his work from the 1960s onward was orchestral, fully chromatic, finely orchestrated and developed from an opposition between aleatory and metrical textures. These include his Second and Third Symphonies, concertos for cello (1970) and for oboe and harp (1980) as well as settings of French verse with chorus (*Three Poems of Henri Michaux*, 1963), tenor (*Paroles tissées*, 1965) and baritone (*Les espace du sommeil*, 1975).

At the time his Fourth Symphony premiered in England (1993) Lutoslawski had this to say about writing music: “A composer’s role is to offer a message from the ideal

world - the world of our dreams, our notion of the ideal. I’m against expressing life experiences in art - art isn’t autobiography. It is much more important than that.”

Throughout his career Lutoslawski was also active internationally as a teacher and conductor of his own music. He died in Poland in 1994.

**Richard Margison**  
tenor

Born in Victoria, Richard Margison began voice studies with Selena James at the Victoria Conservatory of Music in 1976. He won the regional Metropolitan Opera auditions that same year. Margison made his opera debut as Count Almaviva in the Pacific Opera Victoria's 1980 production of *The Barber of Seville* and throughout the 1980s performed regularly with both the Pacific Opera Victoria and the Vancouver Opera. He made his Canadian Opera Company debut in the Canadian premiere of *The Makropoulos Case* in 1989, the same year he made his European debut at the English National Opera playing Riccardo in *Un ballo in maschera*. By 1992, Margison had made his debut at Covent Garden (*Tosca*) and San Francisco Opera, and within two years had sung his first leading roles in Antwerp, Vienna, Berlin, Stuttgart, Barcelona, Oslo, Washington and other major cities around the world.

Margison's Metropolitan Opera

**Colin McPhee**  
composer

debut came in April, 1995 singing the role of Pinkerton in *Madama Butterfly*, conducted by Placido Domingo. His standing among the world's tenor elite was confirmed the following October when he performed Don José in the Met's 95/96 season premiere production of *Carmen* with Denyce Graves, conducted by John Fiore. In March, 1996 Margison resumed his role of Pinkerton, being featured in the broadcast performance *Live from the Met*.

Throughout 1996 Margison has travelled the world performing on opera stages which include Dallas Opera (Verdi's *Il trovatore*); Munich State Opera (Verdi's *Un ballo in maschera* and Bizet's *Carmen*); The Royal Flemish Opera (Puccini's *La fanciulla del west*); London's Covent Garden (*Don Carlo*); Melbourne's Victoria Opera (*Aida*) and Seattle Opera (Puccini's *Turandot*).

The Canadian Opera Company's *Rarities by Verdi and Rossini* (CBC Records SM5000) features Richard Margison with Gary Relyea (bass) and Wendy Nielsen (soprano), and his first solo disc of French and Italian arias (also on CBC's SM5000 label and with the Canadian Opera Company Orchestra) was released this past April. In July he recorded *Don Carlo* with international co-stars Dame Kiri Te Kanawa and Dimitri Hvorostovsky, Bernard Haitink conducting, and next summer will join Haitink again to record Verdi's *Simon Boccanegra*.

Colin McPhee was born in Montreal in 1901. Following initial music studies there McPhee went to the Peabody Conservatory in Baltimore, graduating in 1921. He continued his studies, chiefly in piano and advanced composition, in Toronto and Paris, and in 1926 settled in New York. Among his earliest successes were his *Concerto for Piano and Wind Octet*, a *Sea Chanty Suite* for male chorus, two pianos and drums, and some experimental film work.

In 1931, McPhee heard for the first time recordings of percussion orchestras from Java and Bali. He was fascinated with the subtle interplay of rhythm and sonorities of



Richard Margison, tenor

the gongs, gong-chimes, metallophones, drums and cymbals, and set out on a journey to Bali to explore this music further. Eventually, he built a house on the island, and lived there with his wife at the time, anthropologist Jane Belo, until war threatened in 1939. After his permanent return to America, he continued his creative work - composing, lecturing and writing - often under fellowships from the prestigious Guggenheim and Bollingen Foundations. Prior to his death in 1964, Colin McPhee had been lecturing at the University of California at Los Angeles.

Colin McPhee did not achieve a great degree of recognition for his work while still alive, and died at the age of 64 believing his Balinese-influenced music of the early thirties was a failure. It was only after his death that his now famous *Music in Bali* was published and only within the past two decades that the full impact of McPhee's music and his creative influence on other composers have been fully recognized.

**Alex Pauk**  
composer/conductor

As a conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since graduating from the University of Toronto Faculty of Music in 1971. After graduation he participated in the Ontario Arts Council Conductor's Workshop for two years, then continued his studies in Tokyo, at the

Toho Gakuen School of Music, and in Europe.

In the early 1970's, Pauk settled in Vancouver, and in 1975 was named Vancouver's Musician of the Year. While there he helped establish the new music group Days Months and Years to Come, for which he was Music Director and Conductor until 1979. Before moving to Vancouver, he had been instrumental in establishing ArrayMusic in Toronto and was its first conductor. Pauk returned to Toronto in 1980 and in 1983 founded Esprit Orchestra.

Pauk was Co-Chair for the ISCM World Music Days held in Toronto and Montreal in 1984. In 1986 he was Music Director and Conductor of the Satori Festival of New Canadian Music held in Winnipeg.



Alex Pauk, composer/conductor

In his role as Music Director and Conductor, Pauk is committed to the development of a Canadian musical literature. This commitment has lead to Esprit's commissioning of over forty new works by over thirty-five Canadian composers. Along with careful attention to programming, Pauk's work as Esprit's Music Director involves a strong role in the development of the orchestra's *Toward a Living Art* education and outreach programme.

As a composer, Pauk has written over thirty-five concert works and has received commissions from the CBC, New Music Concerts (Toronto), Vancouver New Music Society, The Quebec Symphony Orchestra, the Toronto Symphony, leading Indian dancer/choreographer Menaka Thakkar, harpist Erica Goodman, the Hannaford Street Silver Band and many others. He has also composed for film, television, radio and music theatre.

### Rhombus Media Inc.

Rhombus Media Inc. is Canada's leading producer of films and television programmes on the performing arts. The company is recognized around the world for its consistently high-quality productions, acclaimed by both critics and audiences.

Highly visual and entertaining, Rhombus productions have received numerous honours at prestigious international festivals, including

International Emmys for *Le Dortoir*, *Pictures On The Edge*, and *Concerto!*; an Academy Award nomination for *Making Overtures*; Grammy and Primetime Emmy nominations for *Canadian Brass: Home Movies* and *All That Bach*, and literally dozens of awards at festivals in New York, Chicago, San Francisco, Columbus, Toronto, Banff, Cannes, Berlin, Sydney and many others.

Rhombus Media was formed in 1979 at the York University Film Department, when Barbara Willis Sweete and Niv Fichman created *Opus One, Number One*, a documentary short that established the company's musical direction. Larry Weinstein joined soon after, and the trio have since produced and directed more than fifty films including *Ravel, When The Fire Burns: The Life and Music of Manuel de Falla*, *Canadian Brass: Home Movies*, *Pictures On The Edge* and *My War Years: Arnold Schoenberg*.

Projects completed over the last few years include, *Shadows and Light: Joaquín Rodrigo at 90*; *The Sorceress: Kiri Te Kanawa*, starring Dame Kiri Te Kanawa; *Thirty Two Short Films About Glenn Gould*, winner of four 1993 Genie Awards, including Best Motion Picture; *September Songs: The Music of Kurt Weill*; *The Planets*, an ice fantasia set to Holst's *The Planets*; the Purcell opera *Dido and Aeneas*, choreographed by the Mark Morris Dance Group; and *Satie and Suzanne*, an innovative dance special bringing together the piano compositions of Erik Satie, the choreography of Cirque du Soleil's

Debra Brown, and dancers Veronica Tennant and Nicholas Pennell;

Productions currently underway include *Inspired By Bach*, a six part series featuring renowned cellist Yo-Yo Ma. Just completed is *Solidarity Song: The Hanns Eisler Story*. Shot on location in Berlin, Vienna, New York, Los Angeles and London, it covers the composer's life from World War I through the McCarthy era to the building of the Berlin Wall.

In recent years Rhombus projects have been co-produced with many international partners, including all the major public television networks and classical record labels. These and other productions have been distributed throughout the world.

### R. Murray Schafer composer

R. Murray Schafer is widely recognized as composer, author, educator, visual artist, broadcaster, dramatist, journalist, scholar and pioneer in the field of soundscape studies. In addition to music, he has studied languages, literature and philosophy and has travelled extensively throughout the world.

While teaching at Simon Fraser University (1965-75), Schafer set up the *World Soundscape Project* dedicated to the study of the relationships between people and their acoustic environment. His unique and imaginative booklets -

*The Composer in the Classroom, Ear Cleaning, The New Soundscape, When the World Sings* and *The Rhinoceros in the Classroom* - illustrate the composer's experiences with students, and are among the first attempts to introduce Cageian concepts of creative hearing and sensory awareness into the Canadian classroom.

One of Schafer's focuses in the 1980s and 1990s has been his *Patria* cycle, a twelve-part cycle of music-theatre works begun in 1966. Dissatisfied with the limitations and excesses of traditional opera, Schafer employs a unique marriage of music and theatre which he calls the "theatre of confluence." Ritual has played a significant role in Schafer's performance, and much of his work has sought to eliminate the boundary between audience and performer, turning the audience into active participants.

Widely recognized for his contribution in the field of music in Canada and around the world, R. Murray Schafer was the first recipient of both the Jules Léger Prize for New Chamber Music and the Canadian Music Council's composer of the year award (both in 1977). He was also the first to receive the Glenn Gould Award, presented to him by Yehudi Menuhin, and in 1993 Schafer was awarded The Canada Council Molson Prize for the Arts recognizing outstanding lifetime contribution to the cultural and intellectual life of Canada.

## Toru Takemitsu composer

Toru Takemitsu's fame as a composer emerged in the 1960s and 1970s. The most famous of all Japanese composers, he contributed enormously to the growing relationship between Japanese and western composers and performers. In 1959 Igor Stravinsky declared Takemitsu's earliest large work, *Requiem for String Orchestra* (1957), to be a masterpiece, and following a visit to Tokyo in 1966, Aaron Copland said "I consider Takemitsu to be one of the outstanding composers of our time."

Very early in his career, Takemitsu developed an interest in multi-media art and electronic sound. These, as well as traditional Japanese culture and instruments and the music of western composers such as Claude Debussy, Igor Stravinsky, Anton Webern and John Cage, influenced his music tremendously.

A respected author and teacher as well as a composer, Takemitsu lectured at such universities as Harvard, Boston and Yale and was guest composer or composer-in-residence at the Canberra Spring Festival, Berliner Festwochen, Tanglewood Festival and many others.

Takemitsu's music is recorded widely and performed throughout the world. He has been commissioned and performed by orchestras like the Boston Symphony, New York Philharmonic and San Fran-

cisco Symphony Orchestra. His music includes work for choir, chamber ensemble, symphony orchestra, traditional Japanese gagaku orchestra and electronics. He also wrote film music for both Japanese and American film productions, including *Woman of the Dune*, *Kwaidan*, *Ran* and *Rising Sun*.

Takemitsu's music is known for its preoccupation with timbre and texture and for its silence. He has said: "I compose to find my own existence, and through that to feel my relationship to other human beings."

Born in 1930, Takemitsu died in February, 1996. Before his death he was named winner of the prestigious 1996 Glenn Gould Prize, presented to "an individual who has earned international recognition for exceptional contribution to music and its communication through the use of many communications technologies."

## Elizabeth Turnbull mezzo-soprano

Mezzo-soprano Elizabeth Turnbull has been heard on concert and opera stages in Germany, the United States and Canada. Her operatic roles include Mallika (*Lakme*), Dorabella (*Cosi fan tutte*), Cherubino (*Le nozze di Figaro*), the title role in Bizet's *Carmen* and others. Her perform-

ances of Irene in Handel's *Tamerlano* at the 1994 Aldeburgh Festival were critically and publicly acclaimed. Recent concerts have included appearances with the Aldeburgh Connection in Toronto, the Bach Consort, New Music Concerts, the Edmonton Symphony Orchestra (*Messiah*) and the Elora Festival (*Elijah*). Turnbull is heard frequently on CBC Radio.

A winner of the Metropolitan Opera Competition (semi-finals) and a recipient of a Canada Council Grant, Elizabeth Turnbull recently studied in London, England with Baroque specialists Emma Kirkby, Alastair Ross and Diane Forlano. She has also been the recipient of a Young Artist Fellowship at the prestigious Steans Institute at the Ravinia Festival where her teachers included Martin Katz, Reri Grist, Carmen Mehta, Hermann Prey and Marilyn Horne.

Recent engagements include a CBC recording of Haydn's *Harmonie Messe* and Mozart's *Laurentian Litany* with the Vancouver Cantata Singers conducted by Helmuth Rilling, a concert performance with the Kitchener-Waterloo Philharmonic Orchestra of Verdi's Luisa Miller in the Ford Centre for the Performing Arts and the 20th Anniversary Gala of Toronto's Opera in Concert with tenor Richard Margison. In December of 1995, she performed Saint-Saëns' *Christmas Oratorio* with the Niagara Symphony.

This past January Ms. Turnbull made her Edmonton Opera debut as

Alisia in *Lucia di Lammermoor*. In February she performed *Revelation*, a new work by Victor Davie, with the Winnipeg Symphony, and in March made her Calgary Opera debut as Olga in *Eugene Onegin*.

This fall she makes her U.S. operatic debut as Mercedes in Dallas Opera's production of *Carmen*, and in January, 1997 performs the role of Mrs. Gleaton in Vancouver Opera's production of *Susannah*, followed by Beethoven's *Symphony No. 9* with l'orchestre symphonique de Québec.

Elizabeth Turnbull is a founding member of the Bach Consort of Toronto and regularly performs concerts devoted to Bach's music.



Elizabeth Turnbull, mezzo-soprano

## Kurt Weill composer

Kurt Weill was born in Dessau, Germany in 1900. From 1918 until 1923 he studied composition in Berlin with Engelbert Humperdinck, Ferruccio Busoni and Philipp Jarnach, and by the time he was in his early twenties was considered one of his generation's most promising composers. The music of French composer Igor Stravinsky as well as Weill's belief in music as a powerful social force led him in the mid-twenties to the use of tonal and vernacular elements, most notably jazz. The one-act opera *Royal Palace* from 1926 was a milestone in Weill's development because in it he used distinct jazz motifs for the very first time. (Also in 1926 Weill married Lotte Lenya - who would become one of Germany's most celebrated performers and the finest interpreter of Weill's music.)

Throughout the 1920s and 30s Weill worked closely with some of Germany's leading playwrights, including Bertolt Brecht with whom he created *The Threepenny Opera* (1928) and *The Rise and Fall of the City of Mahagonny* (1929), among others. Weill's collaborations with the legendary Brecht have sometimes overshadowed the work he produced with other German playwrights, like the expressionist Georg Kaiser - one of Germany's leading playwrights at the time (*Der Protagonist*, 1926; *Der Zar lässt sich photographieren*, 1928; *Die Burgschaft*, 1932 and *Der Silbersee*, 1933).

With Hitler's appointment as Chancellor in January, 1933 an already politically and economically unstable Germany became too dangerous for artists like Weill - whose productions for several years had been poignant statements against authoritarianism and class privilege. On March 21, 1933 Weill heard from a friend that he was about to be arrested by the Gestapo and immediately left Berlin for Paris. In 1935 he moved to the United States, where he lived until his death in 1950.

Once in America, Weill made a dramatic departure from the European art-music tradition and from the scathing social criticism that had figured so strongly into his music. He turned his attention to the Broadway Stage, working with such famous figures as Ira Gershwin, Alan Lerner and Maxwell Anderson. The music he wrote in the United States has often been dismissed by critics, and it is only within the last two decades that his Broadway music has been given serious attention.

In his Eulogy to Kurt Weill Maxwell Anderson said: "I think Weill had more to give to his age than any other man I knew. I could wish the times in which he lived had been less troubled. But these things were as they were - and Kurt managed to make thousands of beautiful things during the short and troubled time he had."

## Larry Weinstein director/producer

In recent years, Larry Weinstein has become Canada's pre-eminent director of films on musical subjects. Feature films documenting the lives of twentieth century composers, such as *Ravel; When the Fire Burns: The Life and Music of Manuel de Falla; My War Years: Arnold Schoenberg* and *Shadows and Light: Joaquin Rodrigo at 90* have been screened at major film festivals throughout the world and have received top awards in Toronto, Montreal, Banff, New York, Chicago, Columbus, Los Angeles, San Francisco, Houston, Oakland, Paris, San Sebastian, Prague and Melbourne. Weinstein's films have earned numerous Gemini Awards, celebrating the best in Canadian television production. He received a 1986 Academy Award nomination for *Making Overtures - The Story of a Community Orchestra*, a 1988 Primetime Emmy nomination for *All That Bach*, and was awarded a 1993 International Emmy for an episode of *Concerto!* Weinstein's *Shadows and Light* recently won the Golden Prague, the Silver Hugo at the Chicago International Film Festival, and was nominated for an International Emmy.

Weinstein has worked throughout Europe, the United States, Canada and South America and with many of the world's major cultural broadcasters. His programmes have been televised in over 35 countries. With more than a dozen award-winning films to his credit and several projects in development, Larry

Weinstein is one of the most sought-after directors of music and arts films in the world.

Recently, he has completed *Solidarity Song*, a performance documentary about the hotly controversial communist composer Hanns Eisler. Shot on location in Berlin, Vienna, New York, Los Angeles and London, it covers the composer's life from World War I through the McCarthy era to the building of the Berlin Wall. Weinstein is currently completing a documentary with Maestro Valery Gergiev about Russian composer Dimitri Shostakovich.



Larry Weinstein, film maker  
photo: Cylla von Tiedemann

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